

Guinga's compositional tools on guitar

Perfume de Radamés

Guitar

F m(add9) D^bMaj7(6) E Maj7(6) 4fr. F mMaj9 8fr.

Constant chord shape in different positions and on different string sets produces various chord qualities and melodic intervals.

Csus(b9b13) 4fr. (Bbm7b5/C)

Unorthodox barring and wide stretches expand the guitar's chord vocabulary.

Choro Breve

Choro melody and contrapuntal baixaria bass line combined into a single call-and-response line for solo guitar.

Choro Pro Zé

C m9 C m/B^b A^b9 G 7(#11) C mM9 C m/B^b D/C

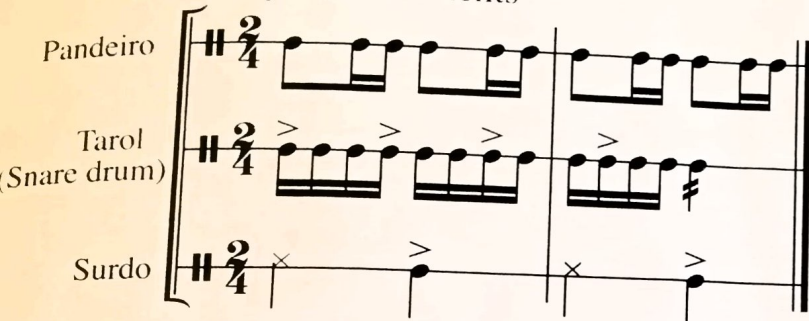
F m9 E^bm6/G^b C m7/G A^b9 A m7b5 D 7(#9) D m11(b5) G 7(b9) C m9

Guinga combines choro with jazz. Stepwise choro bass movement reminiscent of a minor blues walking bass line.



Baixaria style bass melody with low, accented notes on beat 2 to create a samba feel.

Frevo rhythmic elements



Typical frevo guitar comping pattern



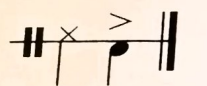
Henriquito



Guinga's frevo pattern on guitar more closely mimics the pandeiro rhythm.

Baião

Samba accent



Baião accent



The samba accents beat 2, while baião has an anticipated beat 2.

Baião percussion elements



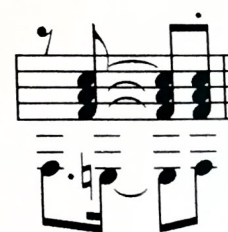
Baião accent variations for guitar comping

O Coco do Coco



The guitar pattern follows the Baião comping accent variation B above.

Baião de Laca



Guinga expresses the baião rhythm in various ways in this song.

Pra Quem Quiser Me Visitar

Arpeggiated guitar chord voicings become fresh, compelling melodies for voice or other instruments.

Noturno Cobacabana

A single chord shape in different positions plus an open G string create a variety of chord qualities and intervals.

Different chord shapes and qualities all using the open B string.

Capital

Chord change pivots on open D string. Pivots on open G string Pivots on open D string

銀河 pra Guinga

A single chord shape used in different positions and on different string sets.

A series of chord changes all using the open B string.

Brazilian Music Beyond Bossa Nova

Choro, Baião, Frevo and the music of guitarist composer Guinga

Jonathan Patterson
DMA Lecture Recital
November 15th, ASI

Elements of Choro Music

Choro accompaniment sample
Adapted from *Odeon* by Ernesto Nazaré

Three 16ths pickup

Bass line moves stepwise creating chord inversions

Baixaria leading to next chord

Afro-Brazilian syncopation

Melody of Chorei by Pixinguinha

First 8 bars, excerpted from 1997 Irmãos Vitale edition

F

A^b dim

C 7/G

F

F

D m6

A m

E 7/G \sharp

A m

E 7

A m

C 7

F

Melody based on chord arpeggios

Choro compositions most typically have 3 sections: A B C

Often each section is 16 measures: 16 16 16

Typical major choro key structure: I vi IV

Typical minor choro key structure: i III I

The most common organization of sections is **rondo** form: A B A C A

Often individual sections are repeated like this: A A B B A C C A

In choro rodas a melody instrument may initiate additional repeats and sometimes participants will take turns improvising solos.

E.g. A A B B A ||: C (open for solos) :|| A

or A A B B A C C A ||: B (solos) :|| A